THE SCHOOL OF MUSIC
at the
University of Washington

presents its 51st program of the 1987-88 season:

The University of Washington
SYMPHONIC BAND
and
WIND ENSEMBLE

Tim Salzman, Conductor

March 9, 1988
8:00 PM, Meany Theater

PROGRAM

The Symphonic Band

# 1132

British Band Suite:
GORDON JACOB 3:11 MARCH (from "An Original Suite")
RALPH VAUGHAN WILLIAMS INTERMEZZO,
3:12 "MY BONNY BOY"
(from "A Folk Song Suite")

GUSTAV HOLST 3:50 MOORSIDE MARCH

In a salute to the great British band compositional tradition, the conductor has decided to bring together complimentary movements from separate works to form a three movement suite. The March from An Original Suite was Jacob's first work for the band medium, having been completed in 1928. Presumably the word "original" in the title was to distinguish the composition from the transcriptions which made up the bulk of the band's repertoire at that time. Ralph Vaughan Williams, one of the most eminent of contemporary English composers, is known
throughout the world for this splendid choral and orchestral works. Like many modern English composers, he found great inspiration in the study of folk music and in the work of early English masters such as Purcell. He made his own the modal harmonies and striking rhythms found in the traditional folk songs of Norfolk and Somerset, but formed an entirely individual style out of these elements. His interest in the wind band has nowhere found more satisfactory expression than in his three movement *Folk Song Suite* (1924). Although the melodies are his own, the *Intermezzo* (the second movement of the composition) suggests his affection for traditional British folk song. *Moorside March*, arranged for concert band by Gordon Jacob is taken from Holst's *Moorside Suite*, written in 1928 as a brass band contest piece. The march is reminiscent of the great ceremonial marches of Elgar and Walton in its pomp and dignity.

**VINCENT PERSICHETTI**

*PSALM FOR BAND* (1915-1987)

The composer provides the following program note: “Psalm for Band is a piece constructed from a single germinating harmonic idea. There are three distinct sections...a sustained choral mood, a forward moving chorale, followed by a Paean culmination of the materials. Extensive use is made of separate choirs of instruments supported by thematic rhythms in the tenor and bass drums.” Vincent Persichetti studied composition with Paul Nurdoff and Roy Harris and conducting with Fritz Reiner. He was a graduate of Combs College, Philadelphia Conservatory and the Curtis Institute. Persichetti was head of the department of composition at the Philadelphia Conservatory from 1941 to 1947 and in 1947 joined the staff of the Juilliard School where he served as head of the composition department. His works, in virtually every form and for all media, are played throughout the world; more than ninety of his compositions are published and many are recorded. Persichetti was a virtuoso keyboard performer and an energetic scholar. The influence of his musical mind will continue to be widely felt, thanks to the legacy of his expert teaching and his book on the harmonic practices of this century.

**JOHN PAULSON**

*EPINICON* (1975)

An epinicon is an ancient song of victory sung at the conclusion of a triumphant battle. The Greeks would sing it as they walked through the battle sorting the wounded from the dead.

**CLIFTON WILLIAMS**

*SYMPHONIC DANCE #3, "FIESTA"*

*Fiesta* depicts the pageantry of Latin American celebrations, street bands, bull fights, bright costumes. It is one of a group of five dances originally commissioned for the twenty-fifth anniversary of the San Antonio Symphony Orchestra. It was premiered by that orchestra in January 1965. The composer then scored the work for band. The band version received its premier performance in March 1967 by the University of Miami Band under the composers direction.

**MICHAEL X. RODRIGUEZ**


The composer provides the following program notes:

I. **Processional.** The Seven Deadly Sins enter and quickly pass in review, led by *Pride* (the trumpets) and followed by *Gluttony* (the kettle drums), *Lust* (the saxophones), *Avarice* (the clarinets), *Envy* (the woodwinds), *Anger* (the horns), and finally, at a much slower tempo, *Sloth* (the low brass).

II. **Pride** is the longest movement. The image of Narcissus admiring his reflection in the water is portrayed by the trumpets, as they croon over an undulating piano/percussion accompaniment which swells up, then recedes in palindrome, or mirror, fashion.

III. *Gluttony* is vigorous Toccata in which the kettle drums and pianos introduce a “Gobbling” motif which is gradually taken up by the entire ensemble, accompanied by a cow bell and a rack of pots and pans. A “burp” from the brass produced by popping their mouthpieces, leads directly to

IV. **Lust,** a short but passionate intermezzo for the two intertwining pairs of saxophones.

V. **Avarice** begins with a cadenza in which the five clarinets compete in a musical depiction of a dice game: two pairs of instruments “roll” unsuccessfully before a fifth player “strikes it rich” on a high B♭ and ushers in some spirited Dixieland, suggestive of a night on the town on Bourbon Street. Strains of the hymn “Let the Lower Lights be Burning” are also discernible. All of this quickly comes to an end when the money runs out—literally, in this case.

VI. **Envy** follows, a mournful Adagio in which the flutes, oboes and bassoons longingly repeat themes from the two previous Sins. The movement grows in intensity and leads to...
VII. *Anger*, another Toccata in which the trumpets of Pride return and, with the horns of Anger, lead the ensemble to a furious climax.

VIII. *Sloth* provides a respite from all this activity in the shortest movement of the composition: twelve simple chords from muted trombones and tuba, accompanied by a gong which is submerged in a tub of water.

IX. Finally, an excerpt from the Gregorian sequence for the dead, the *Dies Irae*, is intoned by the pianos and percussion in a stern commentary on the Seven Deadly Sins, after which, in a

X. *Recessional*, the Sins again pass in review and file out in their original order, led by Pride and ending with Sloth.

**MORTON GOULD**

**SYMPHONY FOR BAND, “THE WEST POINT”**

I. *EPITAPHS*

II. *MARCHES*

This composition was written for the West Point Sesquicentennial celebration at the request of Francis I. Resta of the West Point Academy. It was first performed there in 1952, with the composer conducting. The first movement, Epitaphs, is an elegiac fantasy referring to absent femininity. Its quiet and melodic opening statement of the main theme leads directly into a broad and noble exposition of one of the motifs, becoming a passacaglia based on a martial theme first stated by the tuba. After a series of variations which grow in intensity, the opening lyricism, combined with the passacaglia motif and an allusion to "Taps", make a quiet but dissonant closing to the first movement.

The second movement, Marches, opens with a series of bugle-like embellishments and rhythmic variations. Throughout the movement the wind instruments play figures which suggest typical snare drum rhythms. After numerous Transformations of the principal marching motive the work ends in a virtuoso coda of martial fanfares and flourishes.

*Notes by Tim Salzman, unless otherwise indicated.*

**THE UNIVERSITY SYMPHONIC BAND**

**Name, Major**

**Flute**
Irene Anderson, Psychology
Ruth Ann Duncanson, Music Education
Carey Holley, Occup. Therapy
Theresa Julius, Architecture
Carrie Murphy, Psychology, Education
Ravi Sanga, Metal. Engineering

**Oboe**
Laurie Bare, Music
Shannon Hoppes, Oceanography

**Piccolo**
Andrea Steedle, Pre-major
Lani Woll-wage, Pre-major

**Clarinet**
Sara Beavers, Math
Eric Dunkel, Music Education
Theresa Gomez, Pre-major
Cindy Mandel, Psychology
Linda Moran, Pre-major
Karen Vasseur, Communications
Kim Wegodsky, Business

**Bass Clarinet**
Peter Beeson, Pre-major
Richard Butzon, Engineering

**Alto Saxophone**
John Marx, Business
Cary Oshima, Economics
Penny Palmer, Business Admin.
Paul Six, Political Science
Darla Scroggins, Health Sciences

**Tenor Saxophone**
Lamb Caro, Mech. Engineering
Greg Harlow, Business

**Baritone Saxophone**
Dale Quigg, Indust. Engineering

**Trumpet**
Brian Bailie, Business
Chris Duenow, Music Education
Mat Johnson, Architecture
Brian Kovacevich, Biology
Chris Rogers, English Literature

**Horn**
Paul Firth, Botany
Nathan Bastuscheck, Speech Communication
Cheryl Hoffman, Music Education
David Vincent, English Lit.

**Trombone**
Brian Calder, Computer Science
David Graves, Engineering
Joe Hebert, Business
Kathryn Heckard, History
Keith McKenzie, Music Education
Jeff Newell, Communications

**Euphonium**
John Hillman, Political Science
Joe Marshall, English
Susan Roehr, Russian

**Tuba**
David Kato, Speech and Hearing Sciences
Adrin Stauffer, Communications
Joe Trudeau, History

**Percussion**
Andy Berven, A. A. Engineering
John Douthitt, Music Education
Christine Kleinke, English
THE UNIVERSITY WIND ENSEMBLE
Name, Major

**Flute**
- Corinne Maekawa, Music
- Laura Lube, Music
- Julia Tonkovich, English
- Sally Schlicting, Music
- Annemiek Hiemstra, Nursing
- Ewann Agenbroad, Zoology

**Oboe**
- Laurie Bare, Music
- Jewel Cripe, Biology

**Bassoon**
- Jerry Turner, Education
- Stefanie Walter, Germanics

**Clarinet**
- Bev Setzer, Music/Spanish
- John Shields, Fisheries
- Catherine Kriloff, Math
- Linda Mitchell, Business
- Sheri Fingeroot, Biology
- Judy Fleming, Russian
- Johanna Hoek, Occupational Therapy

**Bass Clarinet**
- Merch DeGrasse, Music
- Ellie West, Pre-major

**Contra Bass Clarinet**
- Eric Dunkel, Music Education

**Alto Saxophone**
- Ed Dominguez, Music
- Greg Harnes, Music Education

**Tenor Saxophone**
- Scott Granlund, Business

**Baritone Saxophone**
- Brad Price, Music Education

**Trumpet**
- Sam Mann, Music
- Kris Gotheridge, Pre Major
- Jack Halsey, Music Education
- Craig Ball, Music/History
- Richard Kodama, Physics
- Deborah Stallman, Music Education

**Horn**
- Cheryl Hoffman, Music Education
- David Vincent, English
- Larry Wiseman, Music
- Brian Shin, Pre-Med

**Trombone**
- Andrew Hillaker, Music
- Rob Birkner, Chemical Engineering
- Dan Wolch, Music
- Geoff Ogle, Music Education

**Euphonium**
- Mark Wood, Dance/Music

**Tuba**
- Nathan Bastuscheck, Speech
- John Whitson, Business

**Percussion**
- Mark Postewaite, Music
- Bill Cubbage, Pre-major
- Nancy Tsai, Music Education
- Ian Alvarez, Music

**String Bass**
- Chris Falk, Music

**Piano**
- Minako Fukase, Music
- Terri Wedell, Music Education

UPCOMING CONCERTS:

March 30, BRECHEMIN SCHOLARSHIP WINNERS RECITAL, 8:00 PM, Meany Theater.

April 5, UNIVERSITY HARP ENSEMBLE, 8:00 PM, Meany Theater.

April 6, VISITING FACULTY ARTISTS IN ETHNOMUSICOCYLOGY: Music of Vietnam and Australia, 8:00 PM, Meany Theater.

April 12, UNIVERSITY MASTERS SERIES: Augusto Pagialunga, tenor, and Larry Starr, piano, 8:00 PM, Meany Theater.

April 20, UNIVERSITY SYMPHONY, 8:00 PM, Meany Theater.

April 26, UNIVERSITY WIND ENSEMBLE, 8:00 PM, Meany Theater.

May 12, 14, 15: UW OPERA: Bohuslav Martinu's *Julietta*, 8:00 PM Thursday and Saturday, 3:00 PM Sunday, Meany Theater.

May 17, UNIVERSITY MASTERS SERIES: William O. Smith, clarinet and Stuart Dempster, *trombone/didjeridu*, joined by the U.W. CONTEMPORARY GROUP, 8:00 PM, Meany Theater.

May 18, UNIVERSITY CHORALE, 8:00 PM, Meany Theater.

May 23, THE MADRIGAL SINGERS, 8:00 PM, Meany Theater.

May 24, UNIVERSIT SINGERS, 8:00 PM, Meany Theater.

May 26, UNIVERSITY JAZZ COMBOS, 8:00 PM, Brechemin Auditorium, Music Building.

June 1, YOUNG COMPOSERS, 8:00 PM, Brechemin Auditorium, Music Building.

June 3, UNIVERSITY SYMPHONY & ORATORIO CHORUS, 8:00 PM, Meany Theater.

June 6, STUDIO JAZZ ENSEMBLE, 8:00 PM, Meany Theater.

June 7, OPERA WORKSHOP, 8:00 PM, Studio Theater.

June 8, UNIVERSITY PERCUSSION ENSEMBLE, 8:00 PM, Meany Studio Theater.